

Playing with Fire

DICTIONARY OF TERMS

STUDIO GLASS

A term popularized in the 1960s for unique or limited-edition objects designed and made in a studio rather than a factory, often—but not necessarily—by the same person.

STUDIO GLASS MOVEMENT

A movement that began in the United States in the 1960s and has spread all over the world. It is characterized by the proliferation of glass artists who are not affiliated with factories, but work with hot glass in their own studios. The emergence of independent glass artists was made possible by Harvey Littleton and Dominick Labino's development in 1962 of a small furnace and easy-to-melt glass.

The following terms describe a range of techniques and tools used by glass artists to create the sculptures on view in this exhibition:

ANNEALING

The process of slowly cooling a completed object in a separate furnace in order to reduce strain while cooling. All the objects in this show have been annealed—hot glass that has been allowed to cool too quickly may break, either as it cools or later on.



BLOWING

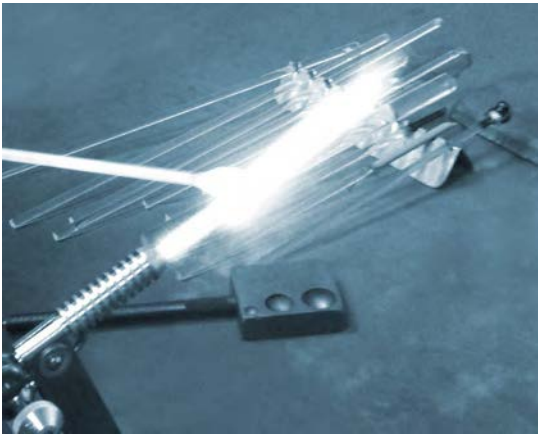
The technique of forming an object by inflating a gob of molten glass on the end of a long metal tube called a blowpipe. Marvin Lipofsky's early glass forms and his mature work in the exhibition are examples of blowing.



BLOWPIPE

An iron or steel tube, usually four to five feet long, for blowing glass.

Blowpipes have a mouthpiece at one end and are usually fitted at the other end with a metal ring that helps to retain the molten glass.



CANE

A thin rod of glass. Canes can be bundled and fused together to create a design that is visible when seen in cross section.

CASTING

The generic name for a wide variety of techniques used to form glass in a mold. Several artists represented in this gallery employ casting techniques including Latchezar Boyadjiev and Taliaferro Jones.

COLD WORKING

The collective term for the many techniques (such as polishing, engraving, and cutting) used to alter or decorate glass when it is cold. Most glass is cold worked in some way before it is considered finished by the artist.

FLAMEWORKING / LAMPWORKING / TORCHWORKING

The technique of forming objects from rods and tubes of glass that, when heated in a flame, become soft and can be manipulated into the desired shape. Kathleen Elliot's delicate organic forms are created using this technique.

FURNACE

An enclosed structure for the production and application of heat. In glassmaking, furnaces are used for melting the glass, maintaining pots of glass in a molten state, and reheating partly formed objects.

FUSING

Heating pieces of glass in a kiln or furnace until they bond.

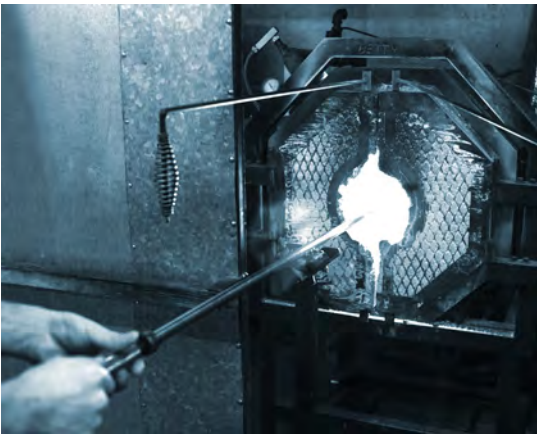
GAFFER

The master craftsman in charge of a chair, or team, of hot-glass workers.



GATHER

(noun) A mass of molten glass (sometimes called a gob) collected on the end of a blowpipe, pontil, or gathering iron; *(verb)* to collect molten glass on the end of a tool.



GLORY HOLE

A hole in the side of a glass furnace used to gather and reheat glass as it is being formed.

HOT-FORMED / HOT-WORKED GLASS

The generic term for glass that is manipulated while it is hot.

KILN

An oven used to process a substance by burning, drying, or heating.

KILN FORMING

The process of fusing or shaping glass (usually in or over a mold) by heating it in a kiln.



MARVER

(from French marbre, marble) *(noun)* A smooth, flat surface on which softened glass is rolled when attached to a blowpipe or pontil, in order to smooth it or to consolidate applied decoration. *(verb)* To roll softened glass on a marver.

MILLEFIORI

(Italian, “thousand flowers”) Objects made from slices of preformed cane designs. The multi patterned work by Richard Marquis is created using this technique.

PÂTE DE VERRE

(French, “glass paste”) A material produced by grinding glass into a fine powder, adding a binder to create a paste, and adding a fluxing medium to facilitate melting. The paste is brushed or tamped into a mold, dried, and fused by firing. After annealing, the object is removed from the mold and finished. Caithness Neighbors by Susan Longini uses this ancient technique.

PONTIL / PUNTY



The pontil, or punty, is a solid metal rod that is usually tipped with a wad of hot glass, then applied to the base of a vessel to hold it during manufacture. It often leaves an irregular or ring-shaped scar on the base when removed. This is called the “pontil mark.”

SAND CASTING / SAND MOLDING

A forming technique in which molten glass is poured or ladled into a mold of compacted sand. A rough-textured granular surface results where the glass comes in contact with the sand. Mark Abildgaard's Totem was created using sand casting.



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